

FACULTY OF MUSIC UNIVERSITY OF TORONTO

OPERA DIVISION

Opera Excerpts

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Tuesday, May 1, 1990

Thursday, May 3, 1990

Saturday, May 5, 1990

MacMillan Theatre

8:00 pm

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PROGRAM
TUESDAY, MAY 1, 1990

Mozart

COSI FAN TUTTE

Act II -- Finale (in English)

Fiordiligi	Sally Dibblee
Dorabella	Lori Klassen
Despina	Rayanne Dupuis
Ferrando	Oliver Dawson
Guglielmo	Russell Braun
Don Alfonso	Gordon MacLeod

Musical Director	Michael Evans
Stage Director	Tom Diamond
Pianist	John Greer

Donizetti

ANNA BOLENA

Act I; Scene 2 (in Italian)

Giovanna	Pamela Stephen
Enrico VIII	Paul Sketris

Musical Director	James Fraser-Craig
Stage Director	Michael Albano
Pianist	John Greer

Massenet

THAIS

Act III; Scene 3 (in French)

Thaïs	Monica Whicher
Athanaël	Mathew Thomas
Albine	Margaret Terry

Musical Director and Pianist	John Greer
Stage Director	Michael Albano

*** * * Intermission * * ***

Cavalli

L'ORMINDO

Act II; Scene 6 (in Italian)

Erisbe	Sonya Gosse
Ormindo	Nils Brown
Ariadeno	Thomas Fleming
Osmano	Brett Polegato
Sicle	Paula Rockwell
Amida	Jeffrey Carl

Musical Director	James Fraser-Craig
Stage Director	Michael Albano
Pianist	Stephen Ralls

Bizet

CARMEN

Scene from Act III (in French)

Carmen	Elizabeth Turnbull
Frasquita	Rayanne Dupuis
Mercédès	Pamela MacDonald

Musical Director and Pianist	Stephen Ralls
Stage Director	Tom Diamond

Strauss

DIE FLEDERMAUS

Act III (in English)

Adele	Rebecca Poff
Rosalinda	Adele Kozak
Fifi	Paula Rockwell
Gabriel von Eisenstein	Timothy Stiff
Alfred	Jeff Wiseman
Frank	Russell Braun
Dr. Falke	Jeffrey Carl
Prince Orlofsky	Marianne Bindig
Frosch	Robert Hennig

Musical Director	Michael Evans
Stage Director	Michael Albano
Pianist	Stephen Ralls

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THURSDAY, MAY 3, 1990

Mozart

COSI FAN TUTTE

Act II -- Finale (in English)

Fiordiligi	Catherine Janus
Dorabella	Paula Rockwell
Despina	Rebecca Poff
Ferrando	Nils Brown
Guglielmo	Jeffrey Carl
Don Alfonso	Paul Sketris

Musical Director	Michael Evans
Stage Director	Tom Diamond
Pianist	John Greer

Donizetti

ANNA BOLENA

Act I; Scene 2 (in Italian)

Giovanna	Elizabeth Turnbull
Enrico VIII	Gordon MacLeod

Musical Director	Peter Bergamin
Stage Director	Michael Albano
Pianist	John Greer

Massenet

THAIS

Act III; Scene 3 (in French)

Thaïs	Adele Kozak
Athanaël	Russell Braun
Albine	Marianne Bindig

Musical Director and Pianist	John Greer
Stage Director	Michael Albano

* * * Intermission * * *

Cavalli

L'ORMINDO

Act II; Scene 6 (in Italian)

Erisbe	Monica Whicher
Ormindo	Timothy Stiff
Ariadeno	Paul Sketris
Osmano	Thomas Fleming
Sicle	Catherine Duff
Amida	Matthew Thomas

Musical Director	James Fraser-Craig
Stage Director	Michael Albano
Pianist	Stephen Ralls

Nicolai

THE MERRY WIVES OF WINDSOR

Act II; Scene 2 (in English)

Anne Page	Sally Dibblee
Fenton	Jeff Wiseman
Squire Slender	Oliver Dawson
Dr. Caius	Brett Polegato

Musical Director	Stephen Ralls
Stage Director	Michael Albano
Pianist	Judith Ginsburg

Strauss

THE GYPSY BARON

Act II; Scene 1 (in English)

Czipra	Margaret Terry
Saffi	Sonya Gosse
Barinkay	Robert Hennig

Musical Director	John Greer
Stage Director	Tom Diamond
Pianist	Stephen Ralls

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SATURDAY, MAY 5, 1990

Mozart

COSI FAN TUTTE

Act II -- Finale (in English)

Fiordiligi	Sonya Gosse
Dorabella	Pamela MacDonald
Despina	Rayanne Dupuis
Ferrando	Greg Carpenter
Guglielmo	Brett Polegato
Don Alfonso	Gordon MacLeod

Musical Director	Michael Evans
Stage Director	Tom Diamond
Pianist	John Greer

Donizetti

ANNA BOLENA

Act I; Scene 2 (in Italian)

Giovanna	Catherine Duff
Enrico VIII	Paul Sketris

Musical Director	Peter Bergamin
Stage Director	Michael Albano
Pianist	John Greer

Massenet

THAIS

Act III; Scene 3 (in French)

Thaïs	Adele Kozak
Athanaël	Jeffrey Carl
Albine	Margaret Terry

Musical Director and Pianist	John Greer
Stage Director	Michael Albano

* * * Intermission * * *

Bizet

Scene from Act III (in French)

CARMEN

Carmen	Pamela Stephen
Frasquita	Sally Dibblee
Mercédès	Lori Klassen

Musical Director and Pianist	Stephen Ralls
Stage Director	Tom Diamond

Nicolai

Act II; Scene 2 (in English)

THE MERRY WIVES OF WINDSOR

Anne Page	Monica Whicher
Fenton	Robert Hennig
Squire Slender	Greg Carpenter
Dr. Caius	Russell Braun

Musical Director	Stephen Ralls
Stage Director	Michael Albano
Pianist	Judith Ginsburg

Strauss

Act II; Scene 1 (in English)

THE GYPSY BARON

Czipra	Marianne Bindig
Saffi	Rebecca Poff
Barinkay	Jeff Wiseman

Musical Director	John Greer
Stage Director	Tom Diamond
Pianist	Stephen Ralls

DIE FLEDERMAUS

Adele	Rayanne Dupuis
Rosalinda	Catherine Janus
Fifi	Pamela MacDonald
Gabriel von Eisenstein	Oliver Dawson
Alfred	Robert Hennig
Frank	Gordon MacLeod
Dr. Falke	Matthew Thomas
Prince Orlofsky	Catherine Duff
Frosch	Timothy Stiff
Musical Director	Michael Evans
Stage Director	Michael Albano
Pianist	Stephen Ralls

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NOTES

Mozart

COSI FAN TUTTE

It is said that da Ponte based his libretto for *Così fan tutte* (also called *The School for Lovers*) on a real-life incident which had once been the talk of Vienna. Two young officers (Ferrando and Guglielmo), confident of the constancy of the sisters to whom they are engaged (Dorabella and Fiordiligi), enter a bet with an older bachelor friend (Don Alfonso), a wily philosopher who maintains that a woman's fidelity is not quite the sturdy fortress they imagine it to be. Don Alfonso, with the help of Despina, the sisters' maid, introduces them to two "Albanians" -- the disguised Ferrando and Guglielmo. The soldiers so successfully court each other's fiancées that, by the finale of Act II, a double wedding is in progress. After being wished health, happiness and many children by their servants, the two sisters and Ferrando join in a lyrical toast to the future while Guglielmo wishes angrily to himself that the wine would turn to poison in the mouths of the unfaithful women. Alfonso introduces the "notary" -- Despina in disguise -- and the girls impatiently sign the marriage contract. A military chorus announces the unexpected return of Ferrando and Guglielmo. In a panic the "Albanians" are bundled out -- presently to reappear in their soldier's uniforms to confront the near hysterical Fiordiligi and Dorabella. When Despina is unmasked and the marriage contract slyly revealed by Don Alfonso the two soldiers curse the unfaithful sisters. Begging forgiveness, the sisters turn on Don Alfonso, blaming him for their misery and demanding an explanation. The mystery is solved when the soldiers reveal themselves as the hidden "Albanians"

and return the lockets which they had wooed from the ladies. Despina, who had also been deceived by Alfonso regarding the identity of the "Albanians", is placated with gold coins. Don Alfonso urges the lovers to laugh with him about their recent follies and the opera concludes with an axiom to the audience: "Fortunate is the man who, led by reason, can turn any circumstance to his own advantage -- tears to laughter -- and the torments of life to a heavenly calm."

Donizetti

ANNA BOLENA

Anna Bolena was Donizetti's first opera to score a real success and within a few years was followed by *Maria Stuarda* and *Roberto Devereux* to complete the composer's so-called "Tudor Trilogy". All three operas are loosely rooted in English history as are the plots of many other of his works.

The first scenes of *Anna Bolena* (Queen Anne Boleyn) take place in the royal apartments of Windsor Castle. King Henry VIII is already tiring of his queen and has focused his attentions on Jane Seymour, one of Anne's Maids of Honour. Jane returns his affections but is trusted by the queen and is terrified of the outcome should matters continue in this vein. She tells the king of her remorse and says they must have no more secret meetings. He enthusiastically agrees -- from henceforth, he tells her, they must meet before the eyes of all men. Jane reproaches him for having so little care for her good name; she desires marriage, which is not open to her, as the King well knows. Henry is nettled, because she apparently loves position and power -- as, so he says, did Anne before her. Jane denies this and would withdraw. The King detains her and reveals that their marriage is already being arranged. Jane is troubled at the thought and the serious matter of Queen Anne's future. She begs him not to let the acquisition of a royal consort bring her with it still greater remorse.

Nicolai

THE MERRY WIVES OF WINDSOR

Sir John Falstaff, knight and rascal of the realm, has sent a love letter to Mr. Ford's wife, Alice, at which she is partly amused and partly indignant. Mrs. Page, her friend, has received a similar letter from Sir John and the two women decide to punish him. Running parallel to the ensuing intrigue is the temporary plight of two lovers, Anne, daughter of Mr. and Mrs. Page, and Fenton, a young man of the town. Two suitors, Squire Slender and Dr. Caius are in pursuit of Anne's hand. Her preferred choice, Fenton, is not acceptable to her father. In the evening, Slender and Caius are hidden witnesses to their own defeat as Fenton and Anne exchange vows of love.

Massenet

THAIS

The action of *Thaïs* takes place at the end of the fourth century in and near Alexandria. A sensation has been caused in the great city by the presence of a ravishing courtesan, Thaïs, and a young Cebonite monk, Athanaël, who is obsessed by a desire to bring about her conversion.

At their first meeting, Thaïs and Athanaël make strong impressions upon each other. Although she initially rejects his suggestions of a pure and religious existence, Thaïs eventually yields to his doctrine and enters a convent to atone for her previous dissolute life. Ironically, Athanaël, who has since become obsessed by her physical beauty, visits the convent in the hope of taking Thaïs away with him.

A prioress informs Athanaël that Thaïs is dying by a self-imposed penance of starvation. When Thaïs is brought to him, clothed as a novice, she expresses gratitude for her spiritual redemption and, oblivious to his protestations of love, dies in his arms.

Cavalli

L'ORMINDO

L'Ormino was first performed in Venice in 1644 and over three hundred years later Raymond Leppard's masterful realization of what remained of the original score was given by the Glyndebourne Festival Opera.

The action of the opera is set in the City of Fez in North Africa. Two young warrior-princes have come to assist King Ariadeno in his battle against Spanish invaders. The Prince Amida has previously loved Sicle, Princess of Susio, but has abandoned her and along with his friend, Ormino, has fallen in love with Erisbe, the young and beautiful wife of the aged King Ariadeno. Although attracted to both young men, Erisbe favours Ormino and they decide to flee the country. The King's wrath is fearful and upon their capture, the lovers are sentenced to death.

Osmano, a Captain of the King and a friend of Ormino, resolves to save the doomed pair and substitutes a sleeping potion for the poison he has been instructed to administer. The lovers, seemingly betrayed by the God of Love, say farewell and drink the potion. King Ariadeno, touched by the sight of the apparently dead couple, regrets his hasty decision. Presently Ormino and Erisbe awaken to be united by the King who decides to bestow his throne on them. The reunited Amida and Sicle join with the others and praise the God of Love.

Bizet

CARMEN

Carmen, a head-strong but irresistible gypsy has managed at once to enslave Don José, a dragoon officer, escape from arrest and lead the young man to desertion and a life of crime among a band of smugglers. High in a mountain pass, the group has paused for rest. To pass the time, Carmen's friends, Frasquita and Mercédès, read their fortunes with cards. As one sees the inheritance of wealth and the other a passionate affair, Carmen tries her luck only to repeatedly find death -- first for her and soon after for the wretched soldier she has brought to ruin.

Strauss

DIE FLEDERMAUS

Frosch, the jailer is drinking the night away while Alfred, an Italian tenor, passes the time singing operatic selections in his draughty cell. The prison governor, Frank, returns from Prince Orlofsky's ball soon to be followed by Adele and Fifi who have caught his eye. Fifi is an established ballerina but her sister, Adele, is merely the maid of Eisenstein and his wife, Rosalinda. Adele wants Frank to help her have a theatrical career. Eisenstein arrives to serve his sentence for being drunk and disorderly. Frank thought he was in a cell already for he had arrested a man having a late supper with Rosalinda. The man was her old flame Alfred. Now, Rosalinda, hoping to free Alfred, is confronted by her husband disguised as a lawyer. Eisenstein tries to get to the bottom of her friendship with Alfred. Prince Orlofsky himself visits the jail with Dr. Falke who has engineered Eisenstein's predicament as revenge for a trick Eisenstein once played on him. All is quickly explained and everyone joins in a toast to champagne.

Strauss

THE GYPSY BARON

While male gypsies in opera are justly famous for their passionate music and vigorous dances, gypsy women have acquired a certain notoriety for mixing-up babies, occasionally they burn one of their charges only to find out that their own child has been cast into the flames (i.e. *Il Trovatore*) otherwise they seem inclined to put a poor child through endless privations until someone discovers that the child is really a prince or princess or someone of equally elevated stature. This later point is an important plot development in *The Gypsy Baron*. Not only is Barinkay (the "Gypsy" Baron) a descendant of deposed nobility but Saffi, the naive Gypsy girl with whom he falls in love is herself a Princess -- the long lost daughter of the last Pasha of Hungary.

Previous to Act II, we have discovered that due to the royal decree of Empress Maria Theresa, Barinkay has inherited the ancestral rights of his father -- a ruined castle and a gypsy camp. But an old gypsy woman, Czipra has told his fortune and predicts a wonderful future (like most gypsy women she is not only clairvoyant but also a contralto). Once he has found a faithful wife, she has told him, his bride will see in a dream during her wedding night the place where a fabulous treasure can be found. At the conclusion of Act I, Barinkay chooses Saffi, Czipra's daughter for his bride.

The scene from Act II is set outside the Gypsy camp, near a tower. It is dawn. Although we were told that Barinkay's bride would have the dream divulging the hidden treasure, it is Czipra, the old gypsy woman, who comes up with this information. She has dreamed that an old man, resembling Barinkay's father indicated that the treasure can be found near a tower close to the place where the rightful owner has spent his first night back home. Barinkay, still unconvinced, is persuaded to look for the treasure, mainly to please Saffi and Czipra. The discovery of the treasure is delightfully captured by Strauss in a buoyant waltz.

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OPERA DIVISION

Musical Director	James Fraser-Craig
Head Coach and Conductor	Michael Evans
Stage Directors	Michael Albano
	Tom Diamond
	Constance Fisher (on leave)
Music Staff	John Greer
	Stephen Ralls
	Judith Ginsburg (Student Repetiteur)
	Peter Bergamin (Student Conductor)
Associate Co-ordinators	Michael Albano
	Constance Fisher (on leave)
Administrative Secretary	Tina Orton

PRODUCTION STAFF

Technical Director/Lighting Designer	Fred Perruzza
Stage Manager	Chris Porter+
Assistant Stage Manager	Fiona MacGregor+
Technical Assistants	Jim Earls
	Scott Thom
Wardrobe Co-Ordinator	Quita Alfred
Seamstress	Lisa Prince
Make-up	Debbie Vandelaar
Wig Mistress	Martha Gleeson
Scenic Artist	Richard Mongiat
Properties	Wulf
	Tracy Lynch
	William Sovie
Flyman	Sam Shaw
Stage Crew	Tim Jennings
	George Mirabelli
	David Petrovitch
	Michael Switzer
	Howard Thornley
	Chris Warrilow

+By permission of Canadian Actor's Equity

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